

Paul R. Schumann Selected News Clips

Compiled by Paul A. Schumann, Jr., July 3, 2011

San Antonio Express, May 27, 1917

Chameleon Texas Gulf Coast Has Its Interpreter

Galveston Artist Finds That Wonderful Colors Here Dwarf Those of the Pacific. Inland Scenery is Unexcelled

Nowhere along America's rambling coast are the colors as beautiful and appealing as in the Gulf of Mexico.

You have a marine painter's word for it, Paul Schumann of Galveston, who spent several days of the last week in San Antonio. Virtually born a "water rat" in the Old Country, his years have always been spent near restless waters.

It is only in the last year or two that he has attempted some inland scenes and he has found West Texas beauty spots that do not pale beside the grandeur of the West. In his own words, neither California nor Colorado have anything better.

"In the Gulf of Mexico," said he, "we have a great deal more color than in the so called Blue Pacific. The tropical colorings cannot be painted in words. The tints breathe warmth and are as delicate as anyone might imagine and they are ever changing. Every cloud finds its reflections of a different color, and the tints change with the depth of the water. You do not find that on the much praised Pacific Coast. Out there, as a rule, the color of the sky remains uniform.

"Eventually the Texas Coast will become as well known as is its inland. The average laymen may not be aware of the fact, but the inland scenes are now in brisk competition with the best that is to be found in Colorado and other of the Western states, where they capitalize their beauty to bring on the visitors.

"Some day an excursion into Llano ... (illegible)

...been there the sights are going to open your eyes. Scenery is there as beautiful as may be found in the world, and it is going to be famous one of these days, even though many Texans are not aware of its existence.

"Take for example, "Enchanted Rock", which is about eighteen miles from Fredericksburg. This rock is not so much itself, for it has the shape of an inverted kettle. It is the side cliffs that are the gems. The colors there have a glowing warmth, not the cold blue that one becomes accustomed to in the Rockies of Colorado.

"It's one of those big things to be made much of in West Texas and especially now that so many good automobile roads make travel a pleasure. You could do nothing better than encourage Texans from all over the state to come out here for their vacations. They can find a great deal to feast their eyes upon, and they can also develop some genuine appetites while getting next to nature, and sleep the sleep of the just. We have been sending too many people away each year, when we have something just as good as may be found about the muchly advertised resorts outside of the state."

On this page there are three of Mr. Schumann's notable marine pictures and an inland scene near Fredericksburg.

Of "The Storm" he said this: "One must pay special attention to the crest and trough of the sea. I started this picture with a brush and it was rapidly working itself into a fizzle. Then I began using my fingers and you see the result. Only on the boat which is ploughing through the heavy seas, did I use a brush for its outlines. I believe you will agree with me that the waves are faithfully depicted.

"Another picture shows the mosquito fleet of Galveston tied up at the wharf near one of the smaller grain elevators. These fishing boats are largely owned by Italians and Greeks and in the background are some of the vegetable boats. Some may believe that putting such a scene on canvas is commercializing art. I do not believe that. There is about these boats much picturesqueness and they frequently afford a fine study.

"(illegible)...liners is passing over the famous mackerel fishing grounds near the north and south jetties of Galveston. At the left is shown the new government light house which got a terrific pounding in the 1915 storm, but withstood the anger of the sea. This picture was done on a typical August day, notable for its many delicate tints. The water shown here is a sea green with uniform reflection of clouds.

"The scene near Fredericksburg is a favorite spot of mine. In its back ground is the enchanted rock and the stream is the "Big Sandy". The color effects at that point are wonderful, and one will find many tints in the granite."

Mr. Schumann was born in a water mill in Reichersdorf, Saxony and he apparently got his love of water during his infancy. In fact he fell into the mill race and was fished out just in time. From that time on he manifested the greatest love for water and since childhood, when he came to this country, has been living near the sea. He has had a great many narrow escapes, yet these have never deterred him in getting scenes no matter how great the risk.

He said the other day that he might come to San Antonio. The beauty of Southwest Texas, with its trees and streams is to him an appealing thing that cannot be lightly treated. If he should leave Galveston he will come here. He has yet much to do in marine painting and probably will complete the greater part of this by the end of the year.

Unknown Publication (Galveston News?), Unknown Date (1926?)

Tea in Honor of Island Artist Set for Tuesday

A tea on the afternoon of Tuesday, April 19, will be given by the Galveston Art League in honor of Paul Schumann, artist whose landscape and marine paintings are being exhibited here. Guests will be received on the mezzanine studio of Purdy's book store, where the exhibit is being held.

Mr. Schumann is well known on both continents for his work, his paintings of scenes in Texas and on the Gulf of Mexico being especially noted and praised. He has received prizes in many of the larger cities of the state for his paintings.

La Revue Moderne of Paris published the following article recently in connection with the exhibition of the Southern States Art League:

"Landscape and marine painter, Paul Schumann attains in his works a truth, an intensity of impression which it seems difficult to excel - and that by means of a manner most bold, direct and free.

"A canvas most characteristic of the talent of Paul Schumann, figured in the recent exposition of the Southern States Art League at Houston, 'June Skies'. It depicts the life of the fishermen on the coast of the island of Galveston, in the Gulf of Mexico; a few silhouettes, a fisherman's bark, the sea, the sky dotted with clouds. The vast ocean, the light and the atmosphere hold in this picture the predominant note, the figures occupying but an humble place in contrast with the vastness of nature. This work, the first which I saw by this artist, impressed me very strongly immediately, but since then I have seen others which bring out the powerful originality and the strength of the talent of Paul Schumann.

"First, the gulf - nothing but the sea and the sky and the rock where indefatigably the wave crashes and breaks in white foam - its verdant scrolls. Here the artist succeeds in rendering in a most impressive manner the grandiose rhythm of his the sea. He knew where to find on his palette whatever was necessary to bring out all the tints of the water, all the caprices of the light.

"Here is another marine scene, 'Oyster Sloops.' The boats of the oyster fishermen arrive at the fishing ground. The men furl the sail. It is difficult to paint in words the impression of truth, live and moving, which stands forth in this canvas. One seems to hear the splashing of the waves against the hulls, the snapping of the sails in the breeze. One seems to see the lights moving in the water. How of just the values are! How fresh the coloring! What a rich and supple subject! Only a palette knife judiciously employed has permitted the artist to render that fluidity of shades, that luminous intensity, to in have caught these lights!

"The work of Schumann as landscape painter offers no less a charm, nor less interest than does his work as a marine painter; and one of the canvas among all others chosen among those which he has consecrated to the representation of the 'Lilies of Texas' (and other states). 'A Bit of New Mexico' - would suffice to assure him the first rank in this class of painting on an arid piece of ground stretched before our eye -hardly does the sail furnish the stunted vegetation; in the foreground a few rough constructions are seen, showing that some life is present in this desolate spot. In the distance, hardly

perceptible, some horsemen travel over the prairie. The horizon is shut out by some hills. Clouds, marvelously colored, course in the sky. Truly, Paul Schumann is not only a, finished artist, master of his brush and of his technique; he is a poet of exquisite sensibility. Profoundly moved before the marvelous spectacles of nature, he possesses in the highest degree the art of making us share his emotions.

"Paul Schumann, born in Reichersdorf, Germany, has consecrated the greater part of his work to the representation of views of Texas and he has justly acquired among his compatriots a reputation which was not slow in extending itself beyond the confines of his country. Numerous expositions contributed to make him known - notably those which he made in the Anderson galleries in New York and those organized by the Women's Forum of Dallas and the Fort Worth Carnegie Library, and in San Antonio.

"Schumann can be considered as a great artist at home and abroad. To the exclusion of all formula or preconceived theory, nature remains the sole great inspiration of his work, veritable picture poems which one must praise without stint - both the form and the sentiment"

Mrs. Paul A. Drouilhet translated the above article from the French.

San Antonio Express, October 11, 1925

Galveston Artist to Exhibit Real Texas Marines in San Antonio

Paul R. Schumann has come to San Antonio with an exhibit of beautiful marines bringing to us the true Gulf Coast, the typical Texas skies as well as the deeper blues of the South Atlantic and the quiet waters of the Pacific Coast.

Mr. Schumann, a native Galveston artist and member of the Southern States Art League, has made remarkable strides in the artistic world and his exhibits find favorable comments throughout the South and East. He has exhibited in the Anderson Galleries in New York and a number of times under the, auspices of the Woman's Forum of Dallas and in the Fort Worth Carnegie Library in Fort Worth as well as in Galveston sponsored by the Galveston Art League. He received recently the Arthur E. Everett gold medal in Dallas on his landscape, "A Bit of New Mexico" which is now in the possession of Mrs. Fred Middleton Burton of Galveston. A complement of double value is implied by this recognition as a landscapist since he is primarily a marine artist. The beach, the waves at peace or in storm, the wharf and its busy life are daily lessons for Mr. Schumann, who is a familiar figure to Galvestonians as he goes each day to the sea which he loves and interprets in his canvases.

In this exhibit now being shown at Raba Studio are several large marines and a group of smaller Gulf Coast pictures. "June Skies" paints the recently tide-washed beach, fishermen and their boats. It is beautifully handled with palette and knife. There a clearness of colors, the warm tones of the afternoon reflected sunlight and lovely transparency in the wet beach sand, all aglow from the reflections of the June skies and their billowy sunlit clouds which are so well handled.

"Oyster Slops" is particularly interesting for its broad handling and excellent composition. There is seen the glassy effect of the water and interesting reflected light on the two sails. The stalwart figure of the fisherman against the sail is excellently done.

Interesting because of the different character of the water and skies is the big marine, "South Atlantic Waters." In it the water is dancing with short, broken rhythmic waves, the choppy effect of the deep water being accentuated by the swaying whitecaps. Quite a difficult bit of work has been beautifully accomplished in suggesting the sun behind the clouds drawing water from the sea.

"The Golden Path" is indeed a sonnet. The sky is aglow with the setting sun; the water runs in rippling waves to wash runs in rippling beach sand. Purple shadows nestle at the base of the golden-tipped rocks and surely on the lovely path of golden light fairies might dance back to play on the evening beach.

In "A Glimpse of the Pacific," interest centers in the handling of the rocks and the dashing of the silver spray against the rocks. The distant sea is calm and blue and the placid sky is done with great transparency.

In "A Heavy Sea" there is a strong wave action and a restless movement of a great weighty volume of water. The study of the wave of forceful wind is well done.

There is also a group of characteristic coast pictures with charming sail boats and schooners and the colorful clothes of the fishermen. The drawing is excellent, the perspective quite fascinating in drawing one's eyes across a sunlit beach and the shallow reflecting water towards the deeper blue of the ocean and the characteristic drifting clouds over the Gulf.

A History of Texas Artists and Sculptors

Frances Battaile Fisk, Abilene, Privately printed, 1928

The Early Period in Galveston--Marine Painters

Galveston with its Gulf Coast presents a widely different field for art, and while the pioneer group of artists in Austin, San Antonio and Houston were painting historic subjects and portraits, J. STOCKFLETH and other artists were painting marines in this city. But there were two young artists at this time who were destined to occupy a prominent place in American art as marine painters, PAUL R. SCHUMANN and BOYER GONZALES. SCHUMANN, tho, born in Germany, has lived in Texas since 1881 and has given his life to the study of the Galveston Coast. He was the son of a millwright and was born with none of the literary tendencies, but was first and foremost an artist who felt only artistic things. He is widely known as an interpreter of the true Gulf Coast, the typical Texas skies, as well as the deeper blues of the South Atlantic, and the quiet waters of the Pacific Coast. His work consisting of beautiful marines, oil paintings, water colors, and crayola studies, have been exhibited frequently through the State, and in important galleries of the South and East. Mr. Schumann claims to have received much encouragement in his early career, from Superintendent E. G. Littlejohn while in the Galveston Public Schools, which contributed a great deal toward his present success. This teacher often had the young man do blackboard drawing in

the study of history and geography. But his art studies were under the painter J. Stockfleth; then later he began to paint from nature which he considered the only real way to study landscape painting. The beach, the waves, at peace or in storm, the wharf and its busy life are daily lessons for Mr. Schumann who is a familiar figure to Galvestonians as he goes each day to the sea which he loves and interprets on his canvases. He brings to the people of Galveston, the water they love, and the familiar boats. The "Oyster Sloop" one of his interesting canvases, is particularly attractive for its broad handling and excellent composition. The glassy effect of the water which was secured thru the use of the palette knife, the picturesque sails, with the reflected light on them, and the stalwart figures of the fishermen against the sails, are excellently done. The ships have just arrived near the banks and the fishermen are letting down the sails, waiting for the tide, to do oystering. In "The Heavy Sea", there is a strong wave action and a restless movement of a great weighty volume of water. The skies give sign of a severe storm not more than twenty-four hours away and the "cat's paws" may be detected. Mr. Schumann show". Jose Arpa's influence in painting this water not only as water of the ocean but the weight of the water, which is the noted Spanish painter's method, he claims. Another marine picture which is very different from "The Heavy Sea" is "The Gulf", and according to the artist this is one of the strongest marines he has ever done. In this the waves are shorter and the water is in normal condition. It seems gentle breezes are blowing from the South of Southwest. Quite a difficult bit of work has been done on the purple-lavender skies in the distance, where the sea gulls are flying over the glassy water. Around the rocks the waves are in a quiet spraying motion. This canvas was exhibited at the Witte Museum in San Antonio in 1927. Interesting because of the different character of the water is the big marine, "South Atlantic Waters", with its short, broken, rhythmic ways and the swaying whitecaps accentuating the choppy effect of the deep water. Quite a difficult bit of work has been accomplished in suggesting the sun behind the clouds drawing water from the sea. In "A Glimpse of the Pacific", interest centers in the handing of the rocks and the dashing of the silver spray against them. The distant sea is calm and blue with a placid sky. "June Skies" shows the recently tide washed beach at Galveston, the fishermen and their boats, and is beautifully handled palette and knife. The warm tones of the afternoon reflected sunlight and lovely transparency in the wet beach sand – all aglow from the reflections of the June skies and their billowy sunlit clouds, makes a striking picture. The picture was exhibited at the Houston Museum of Fine Art in 1926 with the Southern States Art league of which Mr. Schumann is a member, and was included in the Circuit Exhibit, Class A for 1926 -27. While Mr. Schumann is primarily a marine artist, he is also recognized landscapist and paints West Texas and New Mexico scenes. He won the Arthur E. Everts Gold medal in the Thirteenth Annual Exhibitions of the works of Texas Artists by the Dallas Woman's Forum, on his remarkable landscape, "A Bit of New Mexico", which has been acquired by Mrs. F. Burton of Galveston. This is a most characteristic study of the flat arid land in the foreground and varicolored hills in the distance, where a purple haze lingers and billowy clouds float above the sun colored tips, and there is a suggestion of heat and unlimited space where the lonely little cabin stands. Another honor came to Mr. Schumann. His canvas, "The Hill Country", painted in 1926 near Junction City and which was exhibited at the Sixteenth Annual Exhibition of the Dallas Woman's Forum in April 1927, proving one of the most popular offerings, was purchased by the Forum as the nucleus of a permanent collection. The Forum has in the past sponsored the exhibition of works of our state artists in the desire to discover and encourage art in Texas, always awarding prizes. But now the plan is to start a permanent collection by purchasing two of the entries each year from this exhibition instead of

awarding prizes, and this canvas, "The Hill Country" was the first purchase, with one by a Dallas artist, Franz Strahalm, the second. The purchases were made possible through generous donations made to the fund by Mrs. Joel T. Howard, a prominent art patron of that city. Mr. Schumann is represented in other permanent and many private collections throughout the state.

Dallas Morning News, April 5, 1929

South Praised As Art Lover

"No Interest" Tradition Has Passed, Says League Head

...Paul Schumann, member of the Galveston Art league and other organizations, won the \$100 prize offered by the Texas Fine Arts Association with his "Mosquito Fleet" which was deemed the best painting of a Texas subject in the present exhibition. Though born in Germany, Mr. Schumann, best known for his pictures of the sea and ships, has lived many years in the South.

Biographical Directory

Unknown title, author, date, 1930?

SCHUMANN, Paul R., 1220 M1/2, Galveston, Tex.

P.-Born Germany, Dec. 13, 1876. Pupil of Stockfeldt. Member: SSAL, Tex. FAA; Galveston AL; Springfield (Ill.) AA (life). Awards: Arthur E. Everts gold medal, Dallas, 1924; hon. mention, Nashville, Tenn., 1925; purchase prize, Ft. Worth Art Mus., 1926; purchase prize, Dallas Woman's Forum, 1927; Tex. FA prize, SSAL, 1929; first and second prizes, West Tex. Fair, San Angelo; first and second prizes, Waco Cotton Palace, Waco, Tex. Work: "The Hill Country." Art Dept., Dallas Woman's Forum; "Enchanted Rock," School of Painting, Ft. Worth; "Port of Galveston," Rosenberg Library, permanent collection, Art League, Galveston, Tex.: Art Association, Springfield: John H. Vanderpoel Art Association, Chicago, Ill.

Galveston Daily news, April 12, 1931

Galveston Artist to Have Exhibit of Paintings here before San Antonio Show

...Mr. Schumann's works is exceptionally vital and vivid as well as colorful, for it has a quality about it that makes it most impressive. His depiction of light and shadow is also fine, and these reflected on the sails of ships or on the waves contribute much to the beauty of the pictures.

The Times-Picayune, May 6, 1935

Unusual Talent Shown in Art at Delgado Museum

..."Breakers" by Paul R. Schumann, the only marine in the show is really lovely. The tumultuous waves have been excellently reproduced.

Art and Artists of Texas

Esse Forrester-O'Brien

Tardy Publishing Co., Dallas, Texas, 1935, pp190-192

Water, water everywhere that the eyes and soul may drink! Paul R. Schumann has given the art world drink – as refreshing as the salty spray, as interesting as an old derelict heaved high on the sand, hinting of pirate days and romance on the waters, as powerful as the deep waters surging in the storm are Paul R. Schumann's pictures. Did the great ocean whisper to him of her beauties, her enchanting powers, when he was crossing over from his native Germany as a lad of only three? Did he, with the innocence of youth become immunized to the love of the sea and its life? Judging from the canvases, we say that the waters and Paul Schumann are co-staring in life. As if married to the sea, he takes her for better or for worse – in tranquility and in storm. He catches with unfailing dexterity the kinship of the sea with the sky and the land – the storm clouds, the pouty, sulky thunderheads, or the washed sky after an April shower, or again the blue of the unclouded sky. He paints the land – cliffs, stretches of peaceful beach, lonely sand dunes, or a strip of busy wharf – as a frame for his water.

Some of the best known marine canvases are: "Oyster Sloops", "The Heavy Sea", "A Glimpse of the Pacific", "South Atlantic Waters", "When the Gulf Breezes Blow", "After Showers", "The Enchanted Rock". Three pictures – "The Gulf", "When breakers Roar" and "South of Hatteras" he considers his strongest marines, the latter canvas being one of twelve chosen from the Texas Fine Arts Circuit to hang at the Texas Building at the Chicago Fair, Century of Progress.

That he may hold more tenaciously to his ocean, he turns aside now and then to catch in vivid contrast on his canvases, the arid wastes of New Mexico and desert lands. His painting "A Bit of New Mexico" won for him the Arthur A. Everts gold medal for the best landscape in an annual exhibition at the Dallas Woman's Forum. Another picture, "The Hill Country" was exhibited and purchased by the Dallas Woman's Forum for their permanent collection.

He was awarded: first and second prizes on marines at both the Texas Cotton Palace, Waco, and West Texas Fair, San Angelo; the Texas Fine Art Prize at the Southern States Art League exhibit for the best Texas subject, the title of the painting was "Mosquito Fleet", owned by the Galveston Art League; life membership prize in the Springfield, Illinois, Art Association exhibit; and purchase prize at Victoria, Texas, Artists' competition for landscape with "The Creek". His "Drying Sails" and "Silver Sprays" are also prize winning canvases.

He is represented in the permanent collections of: Vanderpool Art Association, Chicago; Springfield Art Gallery; Dallas Woman's Forum; School of Painting, Fort Worth; Galveston Art League; Galveston Public Library; State Teachers College, San Marcos, Texas; and Galveston Beach Club. He exhibits annually with: Texas Fine Arts Association Circuit; Southern States Art League Circuit; Federation of Illinois Art Clubs; in three Illinois cities – Springfield, Bloomington and Galesburg; and in many of the leading museums of the south. His bold, stormy marine "When the Gulf Roars", exhibited at the New Orleans Museum depicts the Gulf at its angriest mood, the great threatening waves foaming and churning.

Born in a watermill in Reichersdorf, Germany, December 13, 1876, Paul Schumann ahs loved the water since birth. In fact, when just an infant he fell into the mill race and was fished out just in time. He has lived near the water all his life. He is a naturalized citizen of the United States. His only art instruction was under the marine painter, Julius Stockfeldt.

He is a member of: Southern Arts League; Galveston Art league; Texas Fine Art Association; New Orleans Art Association and life member of the Springfield, Illinois Art Association.

He resides at 1220 M1/2, Galveston, Texas.

Sources; Letter; "Illinois State Register", March 5, 1933; "The New Orleans Morning Tribune", May 11, 1934; "Dallas News"; "Galveston News".

Who's Who in American Art

Unknown author, publisher and date, 1936?

SCHUMANN, Paul R., 1220 M1/2, Galveston, Tex.

P. T.-Born Germany, Dec. 13, 1876. Pupil of Stockfeldt. Member: SSAL, Tex. FAA; Galveston AL; Springfield (Ill.) AA (life). Awards: Arthur E. Everts gold medal, Dallas, 1924; hon. mention, Nashville, Tenn., 1925; purchase prize, Ft. Worth Art Mus., 1926; purchase prize, Dallas Woman's Forum, 1927; Tex. FA prize, SSAL, 1929; first and second prizes, West Tex. Fair, San Angelo; first and second prizes, Waco Cotton Palace, Waco, Tex.; popular prize, Midwestern Artists Exh., Kansas City AI, 1935; third prize, NOAA, 1935. Work: "The Hill Country." Art Dept., Dallas Woman's Forum; "Enchanted Rock," School of Painting, Ft. Worth; "Port of Galveston," Rosenberg Library, permanent collection, Art League, Galveston, Tex.: Art Association, Springfield: John H. Vanderpoel Art Association, Chicago, Ill.

Unknown Publication (Houston?), Unknown Date (1930s?)

Paul R. Schumann, whose oils are on exhibit in the Herzog Galleries, 2619 Main, is a native Galvestonian. He 'is a familiar figure, on the Galveston beach, as a day is not complete to Mr. Schumann unless he has had his visit to the beach or the wharves. Fishermen and vegetable boat owners in the Mosquito Fleet have long been interested, in their artist friend who comes with his easel and catches the charm of line of the many masts, the reflection in the Quiet water near the anchored boats. Often at his wish they shift their boat to form an interesting group for his painting.

No one has more sympathy with the moods of the gulf than Mr. Schumann, for the green-blue of the deep water, the splashy white-capped waves and the lavender reflections on the sandy beach are all interpreted with his brush and paint. A sea gull or a heron of his imprints portraiture on your mind through pure color value.

Mr. Schumann is a quiet, busy, unassuming man and unless, questioned closely will never tell one of his medals and honorable mentioned rewards, of his many oils sold to galleries and admirers throughout the country.

Texas is rightly proud of her native artist, who is an, interpreter of her moods, her skies, her hills and gulf coast. One of his oils was the first to be purchased by the Dallas Woman's Forum as a nucleus for its permanent exhibit. Twice he has received the gold medal, first prize in the Texas Artists Show in Dallas. Recently he had honorable mention in the Nashville show and several of his canvases were chosen for the circuit group sent through the East and South.

The Houston Post, March 26, 1939

Jovial Man in His Sixties Makes Isle Capital of Art

Paul R. Schumann's Marines Well Known in US; Couldn't Stop Drawing as a Boy

By John Murphy, Post Staff Correspondent

Galveston, March 25. A simple cottage and a jovial man, in his 60's, with hair that reminds of a white-capped wave, make Galveston a capital of art.

The man and the house that rests near the blue waters of the Gulf, contribute to American art some of its finest marine paintings; paintings that have found a place in collections all over the nation.

The combination of man and house-and they are so related they must be mentioned together-won't look complete to those who know Paul R. Schumann, for there used to be a third member of the team-the one who added inspiration to talent and atmosphere before death took her away-Mrs. Schumann.

Two Carry On

But the two carry on now and Artist Schumann works on despite his belief that "a man must have inspiration to work," then quickly smiles and adds that "I'll get back next year!" He's working now, though, turning out pictures of marine scenes that fairly flow with reality.

In American art Mr. Schumann probably has no peer at capturing in oil dancing waters or a sailing ship on a glassy sea. His work has brought him, above all else, a satisfaction, he says, that is worth more than anything else, and an outlet for his natural love of things maritime.

Born in Germany

A brief glimpse into his past reveals he was born in Germany and came to America and Galveston as a child, living here ever since. His life from then until now has been uneventful, he believes, except for his wedding day, which marked the beginning of his career as an artist. "That was when I started in a professional way. But as a school boy I couldn't stop drawing in class or out."

He's never sailed the seas as a sailor or even worked on a boat, but his familiarity with sailing ships and the sea is so complete that he makes ship models as a hobby, then uses them as models for his

paintings. After art school he started out as a portrait and landscape artist. But more and more his fancies in oil turned to the sea and ships, and the Gulf of Mexico particularly.

His paintings, once he concentrated on marines, attracted quick and growing attention.

Uses Knife

The distinctiveness of his work is traceable directly to his technique, which is different he says, than that employed by any other artist. Very few of his pictures are done with brush. He uses a palette knife which resembles very closely a badly worn putty knife. With amazingly fast strokes he mixes his colors as he paints, using the three primary colors almost exclusively. So fast does he work, in fact, that he turns out a large-sized picture in from two to three hours. In 25 years he has done an estimated 1500 pictures.

"When I tell fellow artists that I work that fast they don't believe me. Once I get an idea and go to work there is no stopping, for my technique doesn't allow me to go over a painting. Once done it must stay done," he explains.

Can't Copy Work

His unusual technique prohibits effective copying of his work "Sometimes a friend comes to me and says 'that fellow is copying you, Paul,' but I calm his fears by saying that I am not worried, for even I cannot copy a painting I have finished."

His art has gained him numerous honors. He is a life member of the Springfield, Ill, Art association; a contributing member of the Southern States Art League, which is comprised of the South's most noted artists and which annually displays his work on its art circuit. He holds memberships in the Texas Fine Arts association, the New Orleans Art association and the Galveston Art league.

Won Everts Medal

His "Bit of New Mexico" won for him the coveted Arthur Everts gold medal and other paintings won awards at New Orleans, Montgomery, Nashville and Victoria and a permanent display at the Vanderpool Art association Museum in Chicago. He has often shown his work at the Houston Museum of Fine Arts and at present has 35 paintings on display at San Antonio.

Mr. Schumann believes his best painting is one of his most recent, "Sailing Before the Wind," a large picture of an old sailing ship, her canvas billowed with wind and sailing through a rough sea.

Recent honors have come his way in the form of invitations to submit paintings to the World Fair at New York and to the Pennsylvania Academy of Fine Arts in Philadelphia. Both were refused because they allowed him too time to work.

Unknown Publication (Galveston News?), Unknown, 1929

Beaumont Woman Visit Historic Places of City

... "We are having a wonderful time in Galveston", she declared (Mrs. R. P. Dowdy). "Many members are visiting the island for the first time and they are finding their visit extremely interesting. Galveston has a nationally known artist in Mr. Schumann. His marine paintings are very beautiful."

J. W. Young Galleries

Texas Artists

Exhibition Brochure, January 20, 1940

If Paul Schuman had been painting along the New England Coast instead of the Gulf of Mexico, his marines would have been known over all the world. His boats-coming to the Gulf ports from the seven seas-are not boats sailing the seas of make-believe. Gulf skies and Gulf storms he has studied since boyhood -loves them-paints them. He is doing for the Texas Gulf shores what Winslow Homer did for the Coast of Maine; and my friends who are acquiring his pictures now for so little are making the same sort of investment that my patrons of some thirty years ago did when they bought Winslow Homer's pictures for a few hundred dollars, now worth many thousands

Galveston News, April 30, 1946

Paul Schumann, Noted Galveston Artist, Dies

Paul Richard Schumann, 69, nationally known artist and long a resident of Galveston, died yesterday afternoon at St. Mary's Infirmary after a brief illness.

Mr. Schumann, who had gained fame as a marine artist, was born in Leipzig, Germany, in 1876. He came to the United States and made a name for himself by his brilliant works depicting seascapes along the gulf coast of Texas and Louisiana.

It was once said of Mr. Schumann in an invitation to the Young Galleries exhibition in Chicago:

"If Paul Schumann had been an artist along the New England coast instead of the Gulf of Mexico, he would have been known all over the world. He is doing for the Texas gulf shores what Winslow Homer did for Maine."

For his Picture, "A West Texas Scene," Mr. Schumann received a \$200 dollar purchase award from the Dallas Women's Forum and was later awarded the Southern States Art League prize for 1929 for this work He later received awards from West Texas art exhibit and from the Cotton Palace at Kansas City.

"The Great Wave," a painting which received an honorable mention at a Memphis art exhibit, was purchased by the Lovenberg Junior High here for their gallery. San Jacinto School possesses a painting, by Schumann, of the San Jacinto battlegrounds,

Some of his more famous oils include: "Oyster Sloops," "The Enchanted Rock," "Fishermen on East Beach," "Autumn," "Down on the Island," "The Dredge Hole at Offats Bayou" and "Bluffs on the Guadalupe." Numerous crayon studies of West Texas scenes have been on exhibition along with his portraits.

His unusual studies and greatest works have had the Galveston docks and beach scenes as their theme. At one exhibition of his work the show was entitled "For Those Who Love Galveston."

He was a lifetime member of the Southern States Art League, a member of the Texas Fine Arts Association and the Galveston Art I' League.

He was a lifetime member of the Springfield (Ill) Art League and has a picture in their permanent collection. The Vanderpool Art Gallery also has a picture of Mr. Schumann's in its permanent collection.

He is survived by: One daughter, Mrs. D. E. Chamness of Marion, Ill., two sons, Paul A. Schumann of Houston and Robert E. Schumann of this city and a brother, A. O. Schumann of LaMarque. Funeral services will be held at 4 o'clock this afternoon at J. Levy & Co. funeral home, Rev. Victor Albert Officiating. Interment will be at Lakeview Cemetery.

Pallbearers will be W. L. Lehmann, Harry Strickhausen, August Zincke, R. G. Lenzen, William Morgan and H. Haglund. Honorary pallbearers will be friends of the family.

The Galveston News, August 18, 1968

Schumann, a professional artist, came to Galveston from Germany in 1880s. He attended Galveston public schools and specialized in marine subjects. He received several Texas art awards in the 1920s. Other known Schumann works include "---Gulf", "Oyster Sloops", "The Heavy Sea" and "The Hill Country".

Houstonian, November 16, 1971

The first Texas retrospective exhibition of Paul R. Schumann's paintings is being held in the Thomason Room of the SHSU Library.

The exhibit began Monday, Nov 15 and will continue for 20 days. The room is open Monday-Friday at 8 AM -12 noon and 1-5 PM.

The exhibit is being photographed by KPRC- TV and the University is publishing a monograph about Schumann's work.

"The Paul R. Schumann exhibit is truly one of the finest exhibitions to date," said Harry Ahysen, Sam Houston art professor.

The paintings have been collected from allover Texas. Some of the main contributors are: Mr. and Mrs. R. C. Ernst of Huntsville; Mr. Robert O. Schumann, the oldest living son of Paul Schumann; Mrs. Van

Barnett of Galveston; the Rosenberg Library of Galveston; and Ahysen of Huntsville. Ahysen has worked for four months to compile this collection.

Schumann's paintings are of the Texas marine scene and some of the Texas landscapes. "He was a pallet knife painter who was truly 50 years ahead of his time," said Ahysen.

In his paintings, Schumann only used the shades of three colors, red, yellow and blue.

Aysen said that Schumann ranked with the Onderduncks of Texas in stature. One of the Onderduncks painted the scene of the battle of the Alamo which hangs in the Austin Library.

Schumann was listed in Who's Who of American Art in 1933. He was also selected one of 12 Texas' leading artists to exhibit his work in the Chicago Centennial.

He was a Gold Medal winner in the Chicago Centennial.

His work appears in New York; Springfield, Illinois; Dallas; Ft Worth; Austin; San Francisco; New Orleans and Galveston.

Schumann came to Texas from Germany. He first lived in Indianola, Texas, but later moved to Galveston where he set up his studio. His studio was destroyed during the 1900 storm. He rebuilt the studio on the same site.

Schumann supported a wife and three children through the depression and the 1930's on his paintings alone. He turned out three paintings a day. Schumann also retouched photographs and taught some art students.

Mrs. Ragoni of Galveston said that Schumann made his students draw for five years before they could touch color. She was one of Schumann's pupils.

Texas Painters, Sculptors & Graphic Artists

A Biographical Dictionary of Artists in Texas Before 1942

John and Deborah Powers, Woodmont Books, Austin, Texas, 2000, pp453-454

Schumann, Paul Richard. 1876-1946. Galveston, San Antonio. Painter, teacher, photographer.

Schumann was born near Leipzig, Saxony, in the German Empire, and immigrated with his family to the United States about 1879. After a brief stay in Indianola, which had been rebuilt on a smaller scale after its destruction in an 1875 hurricane, the family settled in Galveston in 1881. There he received instruction from Julius Stockfleth. According to a contemporary newspaper article, Schumann spent time in New York and the East studying and painting, a report corroborated by numerous surviving sketches of New York scenes. His Galveston studio was destroyed in the 1900 hurricane. On the same site, Schumann rebuilt a studio in which he afterward taught privately and became a very productive painter, sometimes executing three paintings in one day amid his collection of ship models and statuary. He also

worked in the open air, once sketching a storm-driven sea until forced to retire by flying spray. Schumann is best known for marine and harbor scenes done in Galveston. He also produced a number of plein-air¹ works in Louisiana, the Texas Hill Country, New Mexico, Arizona, California, and the East Coast on occasional excursions. He worked in crayon, pencil, and pen and ink as well as oils. In his oils he made extensive use of the palette knife with singular effect. Schumann died in Galveston.

Had [Schumann] been an artist along the East Coast instead of the Gulf of Mexico, he would have been known all over the world. He is doing for the Gulf Coast what Winslow Homer did for Maine. [Young]

Exhibitions: Galveston Cotton Carnival Annual Exhibition (1912); Galveston Art League (one-man: 1919, 1922-23, 1926, 1935, 1938); Annual Texas Artists Exhibition, Fort Worth (1923-37); Annual Exhibition of Texas Artists, Dallas Woman's Forum (1924 medal, 927 purchase prize, 1932); Annual Exhibition of the Salons of America, New York (1925); Ernst Raba Studio, San Antonio (1925 one-man); Texas Artists Exhibition, San Antonio Art League (1926); Southern States Art League Annual Exhibition (1926, 1929 prize, 1930, 1932-34, 1936, 1938 honorable mention); Exhibition of Texas Artists, Nashville (Tennessee) Museum of Art (1927); Herzog Galleries, Houston 1927); Dallas Woman's Forum (1929 one-man); Annual Texas Artists Circuit Exhibition (1929-33); Annual Exhibition of the State Fair of Texas, Dallas (1929); Annual Texas Cotton Palace Exposition, Waco (1929-30); Pabst Galleries, San Antonio (1931, 1934, and 1938 one-man); Springfield (Illinois) Art Association (1932); Century of Progress Exposition, Chicago (1933); Victoria County Fair (1933 prize); Elisabeth Ney Museum, Austin (1934 one-man); San Antonio Local Artists Annual Exhibition (1933); Art Association of New Orleans (1935 prize); Annual Mid-Western Artists Exhibition, Kansas City (Missouri) Art Institute (1935 popular prize); Texas Centennial Exposition, Dallas (1936); Annual Southeast Texas Artists Exhibition, Houston (1937); Museum of Fine Arts, Houston (1937 one-man); Browse-About-Shop Gallery, Houston (1937); National Exhibition of American Art, Rockefeller Center, New York (1937); Exhibition of Paintings by Texas Artists, J. W. Young Galleries, Chicago (1940); Society of Texas Artists, Corpus Christi (1941); Sam Houston State University, Huntsville (1971 one-man); Texas by Texans, Texas House of Representatives Chamber, Austin (1974); Painters of Texas 1900-1950, Museums of Abilene (1989); Annual Exhibition, West Texas Fair, Abilene; Witte Memorial Museum, San Antonio; Victoria Art Association (purchase prize).

Collections: Panhandle-Plains Historical Museum, Canyon; Dallas Woman's Forum; Galveston public schools; Galveston Beach Club, John Sealy Hospital, Rosenberg Library, and Sealy National Bank, Galveston; Southwest Texas State University, San Marcos; John H. Vanderpoel Art Association, Chicago; Springfield (Illinois) Art Gallery.

Affiliations: Art Association of New Orleans; Galveston Art League; Society of Independent Artists; Society of Texas Artists; Southern States Art League; Springfield (Illinois) Art Association; Texas Fine Arts Association.

References: Dawdy; Falk; Fisk; McGuire; Mallett, Index; O'Brien; Samuels and Samuels; Who's Who in American Art 1-3; J. W. Young, Exhibition of Paintings by Texas Artists (Chicago: J. w. Young Galleries,

¹ En plein air is a French expression which means "in the open air", and is particularly used to describe the act of painting outdoors.

1940); Houston Art and Artist Files, Texas and Local History Department, Houston Public Library; 1900 Census; San Antonio Express, May 27, 1917, May 17, 1919, Oct. 11, 1925; Houston Chronicle, Aug. 7, 1927; Galveston Tribune, Apr. 12, 1929, Apr. 1, 1933, Oct. 20, 1933; Galveston Daily News, Apr. 12, 1931, Apr. 30, 1946, Oct. 13, 1971, Mar. 3, 1973; Houston Post, Mar. 26, 1939; Galveston News, June 10, 1956; Huntsville Item, Nov. 29, 1971, Dec. 2, 1971; correspondence from Paul A. Schumann, Austin, Apr. 1997.

Reference

The complete set of press clippings and other information from the artist's private collection can be viewed or downloaded at <http://www.archive.org/details/PaulR.SchumannDocumentCollection>.